



Original Gary Moore

By Wolf Marshall
An annotated guide to
the guitar technique
of Gary Moore

Introduction



Page 4

Amsco Publications

New York/London/Sydney/Cologne

Exclusive Distributors:

Music Sales Corporation

24 East 22nd Street, New York, NY 10010 USA

Music Sales Limited

8/9 Frith Street, London W1V 5TZ England

Music Sales Pty. Limited

120 Rothschild Street, Rosebery, Sydney,
NSW 2018, Australia

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US ISBN 0-8256-1066-4

UK ISBN 0-7119-0998-9

Order No. AM 63868

Arranged and compiled by Wolf Marshall

Music edited by Phil Riccardi

Text edited by Amy Appleby

Book design by Leonard Vogler

Cover photographs by David Plastik/Retna Ltd.

Interior photographs by Chris Walter/Retna Ltd.

Michael Uhll/Ebet Roberts, Ebet Roberts,

Michael Pettano/Retna, Ltd.

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Don't Take Me For A Loser

Page 5



Page 8

Always Gonna Love You

End Of The World

Page 11



Don't Let Me Be Misunderstood

Page 22

Hold On To Love

Page 24



Devil In Her Heart



Once In A Lifetime

Page 36

Run For Cover

Page 45



Out In The Fields

Page 34

All Messed Up

Page 41



Reach For The Sky

Page 48

Military Man

Page 52



Still In Love With You

Page 58

Introduction

Gary Moore is a guitarist's guitarist. He is a singular artist who combines feeling, technique, intelligence, control, and tone quality in an extremely eclectic and accomplished style. He is a truly diverse performer who is equally conversant with hard rock, dirty blues, funk, the heaviest of metal, gentle pop music, and esoteric jazz. He is a physical and emotional master of the instrument who prefers to create sounds using the natural capabilities of the guitar itself rather than rely on overt electronic effects. His taste, speed, and class have placed some of the greatest musicians of contemporary rock among the ranks of his admirers and stylistic disciples. He is, at once, a powerful voice in modern rock guitar and a link between the British blues tradition fostered by Clapton, Beck, Page, and Hendrix in the late 1960s and the hard rock innovations of Blackmore, Schenker, Schon, and Van Halen in the 1970s.

Written by Gary Moore

A black and white photograph of a young man with dark, curly hair, wearing a light-colored, patterned shirt and a dark vest. He is singing into a microphone and holding a guitar.

The passion and fire of Gary Moore's style is succinctly captured in this opening piece from his *Corridors of Power* album. The intro (and chorus) riff is a model of 1980s rock harmonic technique, as virtually every significant hard rock or metal band has applied this type of chord movement in one form or another. The power chords (E5 C5 D5 and E5 A5 B5 D5) and voicings (root and fifth) are derived from the E Aeolian (minor) mode (E F# G A B C D). Gary adds an elusively simple and effective passing-tone line between the chords to supply forward motion and melodic direction. His tone is typically full and overdriven. At this point in his career, he favored stock Fender Stratocasters played through cranked-up Marshall amps (usually coupled with distortion units and a hint of echo, but an otherwise spare use of effects).

Verse Riff

The verse riff exploits another familiar modern rock device: the pedal point. Here, the Low E (open 6th string) establishes a pedal tone. This is repeated constantly while E minor and D major triads are superimposed over it to yield this characteristic movement: E minor to D/E. Notice the heavy palm muting (a Gary Moore trademark) given to the E pedal which results in a thick, percussive effect. Also note the finger vibrato on the barred D triad.

Gary Moore is a master of solo construction, form, and proportion. He generally builds a solo as if he were "telling a story"—creating themes and points of imitation, and utilizing concepts like motivic development, melodic inversion, sequence, contour of line, textural variety, and phrasing details to lend order and direction to his work. This particular solo begins at a mezzo piano volume, with airy, legato phrases which are colored with a discreet combination of echo delay and tremolo bar vibrato. The solo builds to a powerful forte, with a long, technical run as a climax. Notice the various scalar options employed within this passage (bars 13 and 14): pure scale lines, sequences, and pedal tones.

The Verse Riff musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It shows a sequence of chords: Em (E minor), D/E (D major with E in the bass), Em, D/E, Em, D/E, and Em, D/E. The first two chords are marked with a wavy line and the word "(Muted)". The bottom staff is in bass clef and shows the bass line for the same sequence. The first two measures show a low E pedal point (open 6th string) with a wavy line indicating vibrato. The subsequent measures show the bass line for the chords, with a wavy line indicating vibrato on the D triad in the final measure.

Solo

The Solo musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It shows a sequence of chords: Bm7(9) (B minor 7th with 9th), Bm7(9)/G (B minor 7th with 9th and G in the bass), and Bm7(9). The bottom staff is in bass clef and shows the bass line for the same sequence. The first measure shows a low E pedal point (open 6th string) with a wavy line indicating vibrato. The second measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato and a volume swell. The third measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The fourth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The fifth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The sixth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The seventh measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The eighth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The ninth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The tenth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The eleventh measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The twelfth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The thirteenth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The fourteenth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The fifteenth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The sixteenth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The seventeenth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The eighteenth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The nineteenth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The twentieth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The twenty-first measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The twenty-second measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The twenty-third measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The twenty-fourth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The twenty-fifth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The twenty-sixth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The twenty-seventh measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The twenty-eighth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The twenty-ninth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The thirtieth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The thirty-first measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The thirty-second measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The thirty-third measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The thirty-fourth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The thirty-fifth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. 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The eighty-fourth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The eighty-fifth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The eighty-sixth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The eighty-seventh measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The eighty-eighth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The eighty-ninth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The ninetieth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The ninety-first measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The ninety-second measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The ninety-third measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The ninety-fourth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The ninety-fifth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The ninety-sixth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The ninety-seventh measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The ninety-eighth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The ninety-ninth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato. The hundredth measure shows a B note (4th fret, 2nd string) with a wavy line indicating vibrato.

Bm7(9)/G

trem. bar

3

S S S

trem. bar

S

T 10 10 9 8 7

A 9

B

Bm7(9)

Bm7(9)/G

8va

B R B wide vib R B R echo on H S repeats

21 (22) 21 21 (22) (22) 21 21 19 17 19 (21) 19 17 19 17 19 16 14

T

A

B

Em

8va

(echo off)

P

10 12 14 12 14 10 12 10 12 14 12 15 12 17 12

9 11 12

9 11 12

T

A

B

Bm

8va

3

B H P B B B S

17 (19) 17 15 17 15 17 19 17 19 21 21 (22) 21 (22) 21 (22)

T

A

B

Always Gonna Love You

Written by Gary Moore

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Solo

This very concise and well-crafted solo is a fine example of phrase-making as applied to melodic rock. The solo itself provides contrast to the body of the song (which features a much slower and subdued tempo). In this way, the solo creates the effect of an instrumental bridge—an impression which is heightened by the modulation to C and a more demanding series of chord changes. These involve the use of the Lydian mode (C D E F \sharp G A B) and secondary seventh chords (Bm to E and Em to C \sharp m7 \flat 5), yet Gary handles the twists and turns with ease and fluidity. Notice the numerous outstanding compositional devices at work: theme groups arranged in a clear two-bar structure throughout the solo, theme and variation (especially as used in the reverse contours of specific phrases (C to D/C, Bm to E, and Em to Em/D), and antiphonal question-and-answer melodies. Double-timing is tastefully sprinkled within the solo (bars 8, 11, and 12) to build peaks of activity and to provide rhythmic variety.



C D/C 8va-----

S B B S S

8 12 13-15 (17) 15 14 17-20 17

C D/C 8va-----

B B B B H P P P H B B S

10 (20) 10 (20) 19-10 (20) 19 (20) 19 17 19 17 17 19 19 17 19 17 19 20 20 (22) 20 (22) 14

Em Em/D 8va-----

H P H P B S

15 14-15-14 17 16 15 14-15-14 17 (19) (x)

C#m7b5 C D/C C 8va-----

tremolo pick S B B B

15 14 12 14 15 17 19-22 (24) 22 (24) 22 (24)

End Of The World

Written by Gary Moore

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Intro

Gary Moore's eclectic and multi-textured approach is showcased brilliantly in this spectacular signature guitar piece. It begins with a muted eighth note ostinato figure (on a slightly chorused clean tone Strat) which becomes the background part of the intro guitar theme. This figure forms a common-tone pattern which works against the A minor, C, and E minor chords, which are basically drawn from the E Aeolian mode. The lead guitar enters using a sustained, sweetly distorted sound for timbral contrast. The heavy fanfare of the closing power chords hints at the blazing a cappella excursions to come. The unaccompanied solo is arranged in five ad-lib phrases, as follows.

First Phrase

The first phrase is a characteristic Gary Moore pulloff sequence involving the alternation of open strings with fretted pitches played on the High E, B, G, and D strings. The implied tonality is E Aeolian.

Second Phrase

These major-seventh arpeggios (here, Cmaj7 and Bmaj7) are, by now, a Gary Moore cliché. This chromatic movement stretches the standard rock vocabulary.

Third Phrase

The higher register (up an octave) imitation of the Cmaj7 and Bmaj7 arpeggios ends with a more random pattern in the tremolos on the slurred glissandos. Screaming high bends create a dramatic closing—a prerequisite for maintaining interest in an unaccompanied solo.

Fourth Phrase

Here, the E minor neighbor-note pattern is reminiscent of Randy Rhoads's semi-classical technique. Gary outlines an E minor arpeggio with the lower neighbor tones D#, F#, and A#, and descends for an octave and-a-half, closing with a series of ominous, Gothic power chords.

Clean Tone

[illegible]

Lead Guitar in ^{Am}

continue through changes

The image shows a musical score for the song "The Rose Tree". It includes a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of two phrases. The first phrase starts on a whole note G4, followed by a half note A4, and ends on a whole note G4. The second phrase starts on a half note G4, followed by a half note A4, and ends on a whole note G4. The lyrics "The Rose Tree" are written below the first phrase, and "The Rose Tree" is written below the second phrase. The score is presented on a single system with a grand staff (treble and bass clefs) and a piano accompaniment line below. The piano accompaniment consists of a simple harmonic progression: G4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), A0 (quarter), G0 (quarter), F#0 (quarter), E0 (quarter), D0 (quarter), C0 (quarter), B-1 (quarter), A-1 (quarter), G-1 (quarter), F#-1 (quarter), E-1 (quarter), D-1 (quarter), C-1 (quarter), B-2 (quarter), A-2 (quarter), G-2 (quarter), F#-2 (quarter), E-2 (quarter), D-2 (quarter), C-2 (quarter), B-3 (quarter), A-3 (quarter), G-3 (quarter), F#-3 (quarter), E-3 (quarter), D-3 (quarter), C-3 (quarter), B-4 (quarter), A-4 (quarter), G-4 (quarter), F#-4 (quarter), E-4 (quarter), D-4 (quarter), C-4 (quarter), B-5 (quarter), A-5 (quarter), G-5 (quarter), F#-5 (quarter), E-5 (quarter), D-5 (quarter), C-5 (quarter), B-6 (quarter), A-6 (quarter), G-6 (quarter), F#-6 (quarter), E-6 (quarter), D-6 (quarter), C-6 (quarter), B-7 (quarter), A-7 (quarter), G-7 (quarter), F#-7 (quarter), E-7 (quarter), D-7 (quarter), C-7 (quarter), B-8 (quarter), A-8 (quarter), G-8 (quarter), F#-8 (quarter), E-8 (quarter), D-8 (quarter), C-8 (quarter), B-9 (quarter), A-9 (quarter), G-9 (quarter), F#-9 (quarter), E-9 (quarter), D-9 (quarter), C-9 (quarter), B-10 (quarter), A-10 (quarter), G-10 (quarter), F#-10 (quarter), E-10 (quarter), D-10 (quarter), C-10 (quarter), B-11 (quarter), A-11 (quarter), G-11 (quarter), F#-11 (quarter), E-11 (quarter), D-11 (quarter), C-11 (quarter), B-12 (quarter), A-12 (quarter), G-12 (quarter), F#-12 (quarter), E-12 (quarter), D-12 (quarter), C-12 (quarter), B-13 (quarter), A-13 (quarter), G-13 (quarter), F#-13 (quarter), E-13 (quarter), D-13 (quarter), C-13 (quarter), B-14 (quarter), A-14 (quarter), G-14 (quarter), F#-14 (quarter), E-14 (quarter), D-14 (quarter), C-14 (quarter), B-15 (quarter), A-15 (quarter), G-15 (quarter), F#-15 (quarter), E-15 (quarter), D-15 (quarter), C-15 (quarter), B-16 (quarter), A-16 (quarter), G-16 (quarter), F#-16 (quarter), E-16 (quarter), D-16 (quarter), C-16 (quarter), B-17 (quarter), A-17 (quarter), G-17 (quarter), F#-17 (quarter), E-17 (quarter), D-17 (quarter), C-17 (quarter), B-18 (quarter), A-18 (quarter), G-18 (quarter), F#-18 (quarter), E-18 (quarter), D-18 (quarter), C-18 (quarter), B-19 (quarter), A-19 (quarter), G-19 (quarter), F#-19 (quarter), E-19 (quarter), D-19 (quarter), C-19 (quarter), B-20 (quarter), A-20 (quarter), G-20 (quarter), F#-20 (quarter), E-20 (quarter), D-20 (quarter), C-20 (quarter), B-21 (quarter), A-21 (quarter), G-21 (quarter), F#-21 (quarter), E-21 (quarter), D-21 (quarter), C-21 (quarter), B-22 (quarter), A-22 (quarter), G-22 (quarter), F#-22 (quarter), E-22 (quarter), D-22 (quarter), C-22 (quarter), B-23 (quarter), A-23 (quarter), G-23 (quarter), F#-23 (quarter), E-23 (quarter), D-23 (quarter), C-23 (quarter), B-24 (quarter), A-24 (quarter), G-24 (quarter), F#-24 (quarter), E-24 (quarter), D-24 (quarter), C-24 (quarter), B-25 (quarter), A-25 (quarter), G-25 (quarter), F#-25 (quarter), E-25 (quarter), D-25 (quarter), C-25 (quarter), B-26 (quarter), A-26 (quarter), G-26 (quarter), F#-26 (quarter), E-26 (quarter), D-26 (quarter), C-26 (quarter), B-27 (quarter), A-27 (quarter), G-27 (quarter), F#-27 (quarter), E-27 (quarter), D-27 (quarter), C-27 (quarter), B-28 (quarter), A-28 (quarter), G-28 (quarter), F#-28 (quarter), E-28 (quarter), D-28 (quarter), C-28 (quarter), B-29 (quarter), A-29 (quarter), G-29 (quarter), F#-29 (quarter), E-29 (quarter), D-29 (quarter), C-29 (quarter), B-30 (quarter), A-30 (quarter), G-30 (quarter), F#-30 (quarter), E-30 (quarter), D-30 (quarter), C-30 (quarter), B-31 (quarter), A-31 (quarter), G-31 (quarter), F#-31 (quarter), E-31 (quarter), D-31 (quarter), C-31 (quarter), B-32 (quarter), A-32 (quarter), G-32 (quarter), F#-32 (quarter), E-32 (quarter), D-32 (quarter), C-32 (quarter), B-33 (quarter), A-33 (quarter), G-33 (quarter), F#-33 (quarter), E-33 (quarter), D-33 (quarter), C-33 (quarter), B-34 (quarter), A-34 (quarter), G-34 (quarter), F#-34 (quarter), E-34 (quarter), D-34 (quarter), C-34 (quarter), B-35 (quarter), A-35 (quarter), G-35 (quarter), F#-35 (quarter), E-35 (quarter), D-35 (quarter), C-35 (quarter), B-36 (quarter), A-36 (quarter), G-36 (quarter), F#-36 (quarter), E-36 (quarter), D-36 (quarter), C-36 (quarter), B-37 (quarter), A-37 (quarter), G-37 (quarter), F#-37 (quarter), E-37 (quarter), D-37 (quarter), C-37 (quarter), B-38 (quarter), A-38 (quarter), G-38 (quarter), F#-38 (quarter), E-38 (quarter), D-38 (quarter), C-38 (quarter), B-39 (quarter), A-39 (quarter), G-39 (quarter), F#-39 (quarter), E-39 (quarter), D-39 (quarter), C-39 (quarter), B-40 (quarter), A-40 (quarter), G-40 (quarter), F#-40 (quarter), E-40 (quarter), D-40 (quarter), C-40 (quarter), B-41 (quarter), A-41 (quarter), G-41 (quarter), F#-41 (quarter), E-41 (quarter), D-41 (quarter), C-41 (quarter), B-42 (quarter), A-42 (quarter), G-42 (quarter), F#-42 (quarter), E-42 (quarter), D-42 (quarter), C-42 (quarter), B-43 (quarter), A-43 (quarter), G-43 (quarter), F#-43 (quarter), E-43 (quarter), D-43 (quarter), C-43 (quarter), B-44 (quarter), A-44 (quarter), G-44 (quarter), F#-44 (quarter), E-44 (quarter), D-44 (quarter), C-44 (quarter), B-45 (quarter), A-45 (quarter), G-45 (quarter), F#-45 (quarter), E-45 (quarter), D-45 (quarter), C-45 (quarter), B-46 (quarter), A-46 (quarter), G-46 (quarter), F#-46 (quarter), E-46 (quarter), D-46 (quarter), C-46 (quarter), B-47 (quarter), A-47 (quarter), G-47 (quarter), F#-47 (quarter), E-47 (quarter), D-47 (quarter), C-47 (quarter), B-48 (quarter), A-48 (quarter), G-48 (quarter), F#-48 (quarter), E-48 (quarter), D-48 (quarter), C-48 (quarter), B-49 (quarter), A-49 (quarter), G-49 (quarter), F#-49 (quarter), E-49 (quarter), D-49 (quarter), C-49 (quarter), B-50 (quarter), A-50 (quarter), G-50 (quarter), F#-50 (quarter), E-50 (quarter), D-50 (quarter), C-50 (quarter), B-51 (quarter), A-51 (quarter), G-51 (quarter), F#-51 (quarter), E-51 (quarter), D-51 (quarter), C-51 (quarter), B-52 (quarter), A-52 (quarter), G-52 (quarter), F#-52 (quarter), E-52 (quarter), D-52 (quarter), C-52 (quarter), B-53 (quarter), A-53 (quarter), G-53 (quarter), F#-53 (quarter), E-53 (quarter), D-53 (quarter), C-53 (quarter), B-54 (quarter), A-54 (quarter), G-54 (quarter), F#-54 (quarter), E-54 (quarter), D-54 (quarter), C-54 (quarter), B-55 (quarter), A-55 (quarter), G-55 (quarter), F#-55 (quarter), E-55 (quarter), D-55 (quarter), C-55 (quarter), B-56 (quarter), A-56 (quarter), G-56 (quarter), F#-56 (quarter), E-56 (quarter), D-56 (quarter), C-56 (quarter), B-57 (quarter), A-57 (quarter), G-57 (quarter), F#-57 (quarter), E-57 (quarter), D-57 (quarter), C-57 (quarter), B-58 (quarter), A-58 (quarter), G-58 (quarter), F#-58 (quarter), E-58 (quarter), D-58 (quarter), C-58 (quarter), B-59 (quarter), A-59 (quarter), G-59 (quarter), F#-59 (quarter), E-59 (quarter), D-59 (quarter), C-59 (quarter), B-60 (quarter), A-60 (quarter), G-60 (quarter), F#-60 (quarter), E-60 (quarter), D-60 (quarter), C-60 (quarter), B-61 (quarter), A-61 (quarter), G-61 (quarter), F#-61 (quarter), E-61 (quarter), D-61 (quarter), C-61 (quarter), B-62 (quarter), A-62 (quarter), G-62 (quarter), F#-62 (quarter), E-62 (quarter), D-62 (quarter), C-62 (quarter), B-63 (quarter), A-63 (quarter), G-63 (quarter), F#-63 (quarter), E-63 (quarter), D-63 (quarter), C-63 (quarter), B-64 (quarter), A-64 (quarter), G-64 (quarter), F#-64 (quarter), E-64 (quarter), D-64 (quarter), C-64 (quarter), B-65 (quarter), A-65 (quarter), G-65 (quarter), F#-65 (quarter), E-65 (quarter), D-65 (quarter), C-65 (quarter), B-66 (quarter), A-66 (quarter), G-66 (quarter), F#-66 (quarter), E-66 (quarter), D-66 (quarter), C-66 (quarter), B-67 (quarter), A-67 (quarter), G-67 (quarter), F#-67 (quarter), E-67 (quarter), D-67 (quarter), C-67 (quarter), B-68 (quarter), A-68 (quarter), G-68 (quarter), F#-68 (quarter), E-68 (quarter), D-68 (quarter), C-68 (quarter), B-69 (quarter), A-69 (quarter), G-69 (quarter), F#-69 (quarter), E-69 (quarter), D-69 (quarter), C-69 (quarter), B-70 (quarter), A-70 (quarter), G-70 (quarter), F#-70 (quarter), E-70 (quarter), D-70 (quarter), C-70 (quarter), B-71 (quarter), A-71 (quarter), G-71 (quarter), F#-71 (quarter), E-71 (quarter), D-71 (quarter), C-71 (quarter), B-72 (quarter), A-72 (quarter), G-72 (quarter), F#-72 (quarter), E-72 (quarter), D-72 (quarter), C-72 (quarter), B-73 (quarter), A-73 (quarter), G-73 (quarter), F#-73 (quarter), E-73 (quarter), D-73 (quarter), C-73 (quarter), B-74 (quarter), A-74 (quarter), G-74 (quarter), F#-74 (quarter), E-74 (quarter), D-74 (quarter), C-74 (quarter), B-75 (quarter), A-75 (quarter), G-75 (quarter), F#-75 (quarter), E-75 (quarter), D-75 (quarter), C-75 (quarter), B-76 (quarter), A-76 (quarter), G-76 (quarter), F#-76 (quarter), E-76 (quarter), D-76 (quarter), C-76 (quarter), B-77 (quarter), A-77 (quarter), G-77 (quarter), F#-77

[illegible]

Fifth Phrase

This is a particularly challenging phrase involving three note modal fragments—first implying F# Phrygian then C# Phrygian, then resolving back to F# Phrygian. The remainder of the phrase moves from the E harmonic minor scale (hinted at during the previous phrase) to a series of chromatically ascending whole tone fragments. This creates the effect of a sweeping cadenza which finishes the a cappella solo.

First Phrase

A Cappella solo

First Phrase musical notation. The guitar staff (top) is in E minor (Em) and features a series of eighth-note chords, each marked with a 'P' (Palm Mute). The vocal staff (bottom) shows a sequence of notes with fret numbers: 12 0, 10 0, 8 0, 7 0, 10 0, 8 0, 7 0, 9 0, 7 0, 5 0, 4 0, 7 0, 5 0, 4 0, 5 0.

Second Phrase musical notation. The guitar staff (top) continues the eighth-note chord pattern with 'P' markings. The vocal staff (bottom) shows fret numbers: 12 0, 10 0, 8 0, 7 0, 10 0, 8 0, 7 0, 9 0, 7 0, 5 0, 4 0, 7.

Third Phrase musical notation. The guitar staff (top) continues the eighth-note chord pattern with 'P' markings. The vocal staff (bottom) shows fret numbers: 12 0, 10 0, 8 0, 7 0, 10 0, 8 0, 7 0, 9 0, 7 0, 5 0, 4 0, 7 0, 5 0, 4 0, 5 0.

poco rit - 3 -

P P P P P P P P P P H P

T
A
B

7 0 5 0 4 0 5 0 7 0 5 0 4 0 7 0 5 0 3 0 2 0 2 0 2 0 3 2

rit 15

P P P

T
A
B

0 2 3 2 7 4 5 4 9 7 8 7 6 7 0 9 7 0

Second Phase

poco a poco accel

(Cmaj7) (Bmaj7)

P P

T
A
B

10 9 10 9 12 9 10 8 9 8 11 8 9 8 9 11 8 9 11

(Cmaj7) (Bmaj7)

P P B

T
A
B

0 10 9 12 9 10 8 9 8 11 8 9 8 9 11 8 10 (12)

Third Phrase

meno mosso

poco accel

8va

B5

sweep S

6 P P

13 12 13 12-15 12

T A B

(Bma) 7)

8va

(Cma) 7)

6 P P

11 12 11 14 11 12 12 13 12 15 12 13

T A B

(N C)

8va

6 S S S S S S S

12 13 15 13 12 13 14 20 (10) 17 (10) 18 (10)

T A B

8va

(add string noise)

(P)

loco

*B S

19 (22) 10 (22)

T A B

*Bump adjacent string(s) to create sympathetic non-pitched noise with pitched main tone

(Em)

Muted

T 12 11 12 11 12 11 12 11 9 8 9 8 9 8 8 10 9 10 9 7 6 7 6 7 6 7 (6)

Mated

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written in treble clef with a key signature of one sharp (F#). The melody is a simple, folk-like tune. The guitar accompaniment is written in a standard six-string format with a key signature of one sharp. It features a series of chords and arpeggios that support the melody. The score is divided into two systems by a vertical line. The first system contains the first half of the melody and accompaniment, and the second system contains the second half. The guitar part includes a series of chords and arpeggios that are indicated by numbers 1 through 7, suggesting a specific fingering or chord progression.

6 6 6 6

T 7 9 7 9 7 9 8 10 8 10 9 11 9 11 10 12 10 12

A 7 9 7 9 7 9 8 10 8 10 9 11 9 11 10 12 10 12

B

6 6 6 6

T 11 13 11 13 11 13 12 14 12 14 13 15 13 15 13 15 14 16 14 16

A 11 13 11 13 11 13 12 14 12 14 13 15 13 15 13 15 14 16 14 16

B

Ad Lib

6 6 3

T 15 17 15 17 15 17 16 18 16 18 17 19 17 19 17 19 18 20 18 20

A 15 17 15 17 15 17 16 18 16 18 17 19 17 19 17 19 18 20 18 20

B

Ad Lib Tempo

trem bar sweep

Main Riff

The main riff is a perfect example of Gary Moore's application of the minor pentatonic scale (E G A B D – the backbone of rock music) to form a strong foundation figure. Here, the gutsy, blues-based feel and delivery recalls the energetic spirit of British hard rock as Jimmy Page with Led Zeppelin.

Main Riff

(E5)

loco

Add Lead Guitar

(Rhythm Guitar continues Riff)

A5 G5 E5

A5 G5 E5

Guitar Solo

The solo pays homage to the Jimi Hendrix school of Armageddon guitar playing. Gary Moore employs and paraphrases some of Jimi's stylistic concepts like controlled feedback, quick pentatonic/blues scale flurries, and a glassy out-of-phase Strat sound (pickup position #2—between the front and middle pickups). In the same vein, Gary uses numerous whammy bar antics—fast vibrato squeals, slackened string thumps, dive-bomber sounds, and Doppler-effect siren trilling. The phrase in bars 10, 11, and 12 is practically a quote from "Foxey Lady," while the fast sextuplets recall Jimi's frenzied blues artistry in "Voodoo Chile."

8va

Harm

8:4 - - -

[illegible]

Open Harmonic

Learn

Harm
(rapid release and return to pitch)

(gradually, dive)

-(String flab)

Hamm

First system of musical notation. Treble clef staff contains notes with various articulations (accents, slurs, vibrato). The guitar staff shows fret numbers for each string (T, A, B). Letters below the guitar staff indicate techniques: S, S, H P, H P, H P, P P, P P H, B, B. A "wide bend" instruction is present at the bottom right.

Second system of musical notation. Treble clef staff continues the melodic line. The guitar staff shows fret numbers. Letters below the guitar staff indicate techniques: P, H P, P, H P, P, S H P, P, H P, P, S. A "Na" instruction is present at the top left.

Third system of musical notation. Treble clef staff continues the melodic line. The guitar staff shows fret numbers. Letters below the guitar staff indicate techniques: H P, P, H, B, B, B, B. A "Na" instruction is present at the top left, and a "trem bar" instruction is in the middle.

echo on



Don't Let Me Be Misunderstood

Words and Music by Bennie Benjamin, So, Marcus and Gloria Caldwell

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This solo is replete with a myriad of Gary Moore techniques. Of particular note is his use of sweep picking (or raked strings) to phrase the pickup measure and the second bar—sweeping through fingered (but muted) strings toward a principal note. The palm muted diatonic scale passage in the third bar is also quite interesting, as are the different scale forms used during the double time episodes. The first (in bar 4) is a slippery, legato line which combines E Aeolian and harmonic minor scales (E F# G A B C D D#). This passage is somewhat reminiscent of Alan Holdsworth's seamless technique. In the second scale figure (bars 6, 7, and 8), Gary plays a long, bebop-inflected jazz line through sequencers. Here, he exploits diminished sounds, chromaticism (a Charlie Parker saxophone motif can be heard in the middle of bar 7), and diatonic modality (E Dorian mode: E F# G A B C# D).

3 1 3 1 m

sweep B R B S

A A A

F 14 (16) (14) (15) 14 12 (15) 15 14 (16)

A B

D

sweep S Muted B B

A

F 5 7 3 2 3 6 2 4 5 3 4 5 5 (7) 5 (7)

A A

Hold On To Love

Written by Gary Moore

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The power pop /AOR framework serves as a suitable vehicle for some of Gary's most melodic rock playing. The intro solo sets the stage for the solos to come with basic D minor pentatonic motifs. The use of this rhythmic phrase appears so frequently as to become a fixed idea.



Intro Solo

Chords: Dm C D Dm C D Dm C C Dm C C

Notes: B B B S

Tab: 20 (22) 20 (22) 20 (22) 20 18 20 20 (22) 20 (22) 10 12

Chords: Bbmaj7 C Bbm Dm A A Dm Bbm D C D

Notes: P B R B R P

Tab: 13 12 10 13 (15) 13 13 12 15 15 (17) 15 13

Chords: Dm Bbm D C D

Notes: S B P B B P P B S

Tab: 15 12 (14) 10 10 13 10 12 (14) 10 12 (14) 12 10 12 (13) 10

Main Solo

Chords: Dm, Dm/C

Fingerings: 1, 2, 3, 4, 5

Chords: Bbmaj7, Dm A, A, Dm, C D Dm

Fingerings: 1, 2, 3, 4, 5

Chords: Dm, Dm C

Fingerings: 1, 2, 3, 4, 5

Chords: Bbmaj7, Dm/A, A, Dm, C D Dm

Fingerings: 1, 2, 3, 4, 5

8va- echo repeats-

B B S S S S

20 (22) 20 (22) 22 22 22

repeats-

The standard minor mode chord progression (Dm C B \flat A7) is retained for all three solos. However, the C \sharp component (the third of the A major chord) is only heard in the outro so o—a beautiful example of restraint and melodic development. Notice also the use of subtle half-step bends C \sharp to D and E to F.

Outro Solo

Dm Dm/C

S S S S

6 7 7 6 7 5 3 5 6 7 5 7 7 7 5

B \flat maj7 Dm/A A Dm C/D Dm

B B H P S

6 5 6 6 (8) 6 (8) 6 5 6 5 7 5 7 5 3 5 12 9 10 12

Dm

3

Dm C

8va-----

B B B B B

T 12 (14) 12 (14)

A 12 (14) 12 10 12 12 (14) 13 12 (14)

B 12

20 (22) 20 18

Bb maj7

8va-----

Dm, A

A

Dm

C, D

Dm

B S H P S B R P

T 18 (20) 18 18

A 17 15 17 15 14 15 17

B 15 12 (14) 12 10

8va-----

S B R B R B B

T 12 19 17 17 (18) 17 18 20 17 (18) 17 19 17 19 17 17 (18) 17 (18) 17 18 20

A 12 19 19 19 17 19

B 12 19 19 19 17 19

Dm C

8va-----

Bb maj7

B B F P B S B B

T 20 (22) 20 (22) 20 18 20 (22) 19 18 20 20 (22) 20 (22)

A 19 18 20 20 (22) 20 (22)

B 19 18 20 20 (22) 20 (22)

Dm/A *81a---* A Dm C D Dm

B B B B B B B B P B

T 21 (22) 21 (22) 21 (22) 21 21 (22) 21 (21) 21 (22) 20 (22) 17 20 17 21 (22) 17
 A
 B

81a ... *fade out*

P S H P B B B

T 21 20 18 17 19 17 19 17 19 17 15 14 15 19 10 (21) 19 15 19 10 (21) 19 18 14
 A
 B

Devil In Her Heart

Written by Gary Moore

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Main Riff

The main riff of this song bears the unmistakable stamp of British hard rock with its heavy diad (two-note chord) figure played over a pumping G pedal bass. The power and intent recalls the rock harmony popularized by Ritchie Blackmore and Deep Purple (remember "Burn"?). The closing cadence contains first inversion chords (those with the third in the bass) arranged thus: E \flat 5 to B \flat /D and F5 to C/E. This is a concession to more modern rock chording which provides a singular blend of the classic and the contemporary styles.



(x = non-pitched
percussive muting)

G Pedal-
Gm(5)

C5/G

S S

Muted

E A B

5 3 5 3 5 3 5

Gm(5)

F5 G

Gm(5)

C5 G

Muted

Muted

E A B

5 3 5 3 5 3 5

Gm(5)

F5 G

Muted

Muted

E A B

5 3 5 3 5 3 5

Eb5

B7 D

F5

C E

E A B

3 1 3 0 3 0 3 1 3

The verse riff employs the familiar galloping rhythm played with heavy palm muting—a mainstay of the heavy metal/hard rock genre. The verse riff also incorporates the diad phrase of the main riff.

Mated

1/4 = 120

Solo

Gary acknowledges the strong influence of Jeff Beck in the opening licks of this solo. The first part of the solo is arranged in four distinct phrases:

- (1) a series of repeated, choppy open-string pulloffs,
- (2) a high tech cascade of pulloffs (similar to what Beck used in "Jeff's Boogie"),
- (3) a question-and-answer motif featuring wide bending (a minor third), and
- (4) an energetic pentatonic ostinato.

The second part is all Gary Moore with a combination of blues bending, pinched harmonics (artificial harmonics obtained with pick edge and fingertip), and a dramatic closing run up the fretboard. (Notice the subtle use of muting during this long linear pattern.) Here, the G Dorian mode predominates (G A B \flat C D E F)—negating the E \flat of the key center. The choice of Dorian over Aeolian mode in this type of harmonic situation is an approach favored by Edward Van Hellen, Michael Schenker, and Neil Schon—and reflects a blues rather than a classical influence.

The musical score for guitar consists of two staves. The top staff is in G minor (Gm) and features a melody with triplets and a final measure in C5. The bottom staff shows the fret numbers for the bass line, with a key signature change to B-flat major (Bb) for the final measure.

Melody (Top Staff):

- Measure 1: Gm, triplet of eighth notes (G, A, B), quarter note (C), quarter note (D).
- Measure 2: triplet of eighth notes (E, F, G), quarter note (A), quarter note (B).
- Measure 3: triplet of eighth notes (C, D, E), quarter note (F), quarter note (G).
- Measure 4: triplet of eighth notes (A, B, C), quarter note (D), quarter note (E).
- Measure 5: *SB, quarter note (F), quarter note (G).
- Measure 6: G5, quarter note (A), quarter note (B).
- Measure 7: Bb5, quarter note (C), quarter note (D).
- Measure 8: C5, quarter note (E), quarter note (F).

Bass Line (Bottom Staff):

- Measure 1: 3, 5, 3, 0, 3, 5, 3, 0, 3.
- Measure 2: 5, 3, 0, 3, 5, 3, 0, 3.
- Measure 3: 5, 3, 0, 3, 5, 3, 0, 3.
- Measure 4: 5, 3, 0, 3, 5, 1, 3.
- Measure 5: 3, 5, 1, 3.
- Measure 6: 3, 5, 1, 3.
- Measure 7: 3, 5, 1, 3.
- Measure 8: 3, 5, 1, 3.

*SB = slight bend (less than 1/2 step)

AH AH
 6 (8va) (8va)

G5 B♭5 F5(add2) Harm

6 SB
 P P P P P P trem. bar
 AH AH

trem bar

T 6 3 0 5 3 0 5 3 0 3
 A
 B 3 1

Gm

B R B S

20 18 20 20(23) 20 20 18 20 20 (22)

T
 A
 B 3 1 5 3

Gm

S P P P P P B

15 15 17 15 15 15 15 15 15 15 17 15 15 15 15 (17) 15

T
 A
 B 8

G5 B♭5 F5 Gm(5) C5 G

S B P B R B

17 17 19 0 17 (18) 18 (20) 18 18 (20)

T
 A
 B

AH (S, a) Gm(5) F5 G P P S
 B B B

15 18 15 18 17 17 (19) 6 3 8 5 3 5 (7) 6 5 (6) 5 (5) 3 0

slow bend

Gm(5) C5 G 6

P H HP P P P P P HP

Light Muting

5 3 5 3 5 3 3 5 3 5 3 5 5 7 5 8 7 6 7 18 10 18 10 12 10 10 12 10 12 10 12 10 12 13 10 12 10 12

Gm(5) C5 G (S, a)

H P P P P S B B

10 12 10 12 14 15 14 14 15 17 15 14 17 15 17 20 (21) (22)



Out In The Fields

Written by Gary Moore

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Solo

This very contemporary-sounding guitar solo finds Gary incorporating a number of guitar approaches of the 1980s. There are tremolo bar colorations—from subtle vibrato to radical scoopings and phrasing. There are also some unusual interval leaps and note-to-chord relationships (at the B \flat chord), as well as triad outlines (over the A chord). The long, climbing scale sequence in bars 9, 10, 11, and 12 makes use of two specific scalar fragments (making it a useful etude for daily single note practice). While this sort of melodic contour is very much in vogue today, Gary was playing similar lines in the 1970s with Colosseum II and G-Force.

Sheet music for the first system of the guitar solo. The key signature is one flat (B \flat), and the time signature is 4/4. The music is written in treble clef. The first staff shows a Dm chord, followed by a tremolo bar section. The second staff shows a triad outline (H P) and a tremolo bar scoop. The third staff shows a sequence of notes: 0, 2, 0, 3, 2, 3, 5.

Sheet music for the second system of the guitar solo. The key signature is one flat (B \flat), and the time signature is 4/4. The music is written in treble clef. The first staff shows a triad outline (H P) and a tremolo bar section. The second staff shows a sequence of notes: 2, 3, 2, 0, 0, 2, 3, (3), 12, 11. The third staff shows a sequence of notes: 2, 3, 2, 0, 0, 2, 3, (3), 12, 11.

B \flat

Muted

3
H P

bar S

3
P P

T
A
B

10 7 8 10 7 8 10 7 9 7 9 7 10 8 10 9 7

bar S

P

S

P

S

S

T
A
B

10 12 10 12 14 12 15 14 12 (12 19 12)

C

Light Muting

H

T
A
B

12 8 10 12 8 10 12 8 10 12 8 10 12 8 10 12 9 10 12

S H

S

S H S

S

P

3
P P S

T
A
B

10 10 11 13 10 11 13 15 13 15 17 18 15 17 18 15 17 18 20 17 18 20

B *trem bar* S

T A B

S B *Dm* S echoes

T A B

Main Solo

Chord substitution, normally used in jazz improvisation, is used consistently throughout the main solo. Note the E major triad outline over Bsus4 chord in bars 2, 4, and 6. This solo also exploits the technique of sweeping (or raking) into important melody tones and makes use of muted textures. This interesting rhythm cell motif is used to begin key phrases.



The legato line in bar 8 is played entirely on the High E string with one pick attack for nine notes—the rest being articulated by the left hand only with hammer-ons, pull-offs, and slides.

Outro Solo

The outro solo, played through a long fade out, expands and develops concepts of the internal solo. The use of E major tonalities over the Bsus4 chord is retained, as well as the familiar rhythmic motif. This solo also employs legato scale lines (ascending up the G string in bars 7 and 8, and descending from the High E in bar 14). Tremolo bar shadings add smooth vibrato and interesting slurred pitches (bars 2, 6, 18, 20, and 21) in a 'vocal' style characteristic of Allan Holdsworth's work with IOU.



Intro

Chorus Riff

C#m A5 Bsus4 B C#5 A5

T

A 2

B 4 0

5 5 4

4 4 4

4 4 4

2 2 2 2 4 2

6 2

4 0 4 2 0

C#m A Bsus4 B

8va

B R P sweep P S S B

T 10(17) 16 14 16 16 12 16 18 21 21 (23)

A

B

C#m A Bsus4 B

8va

B S sweep H P S H P S H P S H P S

T 21 (24) 21 18 17 18 17 18 16 17 18 14 18 14 12 14 12 11 12

A

B

C#m A

8va

B B

T 14 (16) 12 (14) 12 (14)

A

B

Outro Solo

Bsus4 B C#m A Bsus4 B

-3- trem bar -3-

H P S B S H P S S H

T 12 10 12 10 9 11 9 12 11(13) 9 11 9 7 9 7 8 9 6 7 9

A

B

Chords: C#m A Bsus4 B C#m A

Trills: trem bar S S S trem bar H P H S P H S

Tab: F A B 6 7 9 9 11 9 11 9 9 11 13 11 13

Chords: Bsus4 B C#m A Bsus4 B

Trills: P H S H P S H B R B B B R B

Tab: F A B 14 13 14 16 18 16 17 16 18 17 19 19 (21) 19 10 (21) 10 (21) 19 17 19

Chords: C#m A Bsus4 B C#m A

Trills: R P B R P S B S B B

Tab: F A B (21) 19 17 16 17 (19) 17 16 14 14 16 (17) 14 18 16 19 18 19 (21) 19 (21)

Begin fade

Chords: Bsus4 B C#m A

Trills: HP S HP S HP S HP S HP S B R P S S

Tab: F A B 19 17 19 17 16 17 16 14 16 14 12 14 12 11 12 11 12 14 14 (16) 14 12 11 14 12 12 9 12 9 12 11 9

Bsus4 ³ B ³ C#m *Siva* A Bsus4 B

S B B B trem bar P

T 11 9 11 10 9 7 9 0 10(21) 10(21) 17 10(21) 17 17 10 17 16

C#m A *Siva* loco Bsus4 B C#m *Fade out*

B S B 3 3 trem bar S H S trem bar

T 17 19 17 12 (14) 9 12 10 9 11 9 10 12 14 9 (7)(9)

All Messed Up

Written by Gary Moore and Neil Carter

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Main Riff

This is straight-ahead rock and roll. The G pentatonic diad riff evokes the down-home, bluesy approach of Texas blues/rock (à la ZZ Top). The inclusion of a vocal-esque slide guitar part (yet another facet of Gary's eclectic style) strengthens this impression. The tune can be played in F# concert (as it sounds), or in an E♭ tuning with a G fingering (an obvious blues guitar tactic).

(Tune to E \flat)

G5

F5 G5

F5 C5

Intro: Lead Guitar (Bottleneck Slide Guitar)*

G5 F5 loco

S **BNV S S

*All slides done with glass or steel slide

**BNV = Bottle Neck Vibrato

First system of musical notation. The treble staff shows a G5 chord and a melodic line with slurs and ties. The bass staff shows fret numbers 10, 10, and 5. The notation includes various musical symbols like slurs, ties, and accidentals.

Second system of musical notation. The treble staff shows F5 and C5 chords and a melodic line with slurs and ties. The bass staff shows fret numbers 6, 6, 6, 6, 6, 5, 5, and 5. The notation includes various musical symbols like slurs, ties, and accidentals.

Solo

This is a fine example of authentic bottleneck blues concepts married to Gary's own distinctive style. The repeated note motifs in the opening bars are elaborated upon in bars 9 through 12 with a double-stop version. The final portamento climb of ascending sliding sixths (bars 13 through 16) moves up the strings chromatically without a definite tonal reference until the last note.

Solo section of musical notation. The treble staff shows a G5 chord and a melodic line with slurs and ties. The bass staff shows fret numbers 13, 15, 15, 15, 15, 13, 13, 15, 15, 15, 13, and 13. The notation includes various musical symbols like slurs, ties, and accidentals.

8va- F5

S BNV S BNV S

T 15 15 15 15 18 18 15 15 13 13 11 12

A

B

8va- G5

S BNV S S S BNV S

T 10 10 10 10 10 10 12 8 8 10

A

B

8va-

BNV BNV S S BNV

T 15 15 15 15 15 15 15 15

A 15 15 15 15 15 15 15 15

B 8 10 10

sight BNV

8va-

BNV BNV S

T 15 15 15 15 15 15 15 15 15 15 15 15 17 10

A 15 15 15 15 15 15 15 15 15 15 15 15 15 15

B

F5
8va

gradually slide up

String	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
T	10	10	10	10	10	10	10	10	10	10	11	11	11	11	11	11	11	11	11	11
A	10	10	10	10	10	10	10	10	10	10	11	11	11	11	11	11	11	11	11	11
B	10	10	10	10	10	10	10	10	10	10	11	11	11	11	11	11	11	11	11	11

G5
8va

slide up

loco

String	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
T	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	22	22	H	0
A	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	22	22	H	0
B	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	15	22	22	H	0

Run For Cover

Written by Gary Moore

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Solo

This tough, taut solo is full of Gary Moore's signature playing. Points of interest include: various whammy bar techniques, wide and narrow vibrato, diving and slurring, and motivic development (bars 4 and 5). There's also some highly florid passage work in bars 9 through 11 and 13 through 14 featuring F# minor blues and pentatonic ideas (notice the addition of G#—the 9th or 2nd degree). Again Gary finishes with a climactic run up to a high register bend—a fixture of many of his solos.

8ve Harmonics

F#m

trem. bar
wide vibrato

trem. bar

H P

dive & return
trem bar

3

(H)

S

T

A

B

7

2

1 2 1

(1) (1) 2

9

-3

H

HP S

S

trem bar

S

T

A

B

2 4 2 1

4

2

4 6

4

(12) 2 11 12

E

S

S

S

P

H S

P

S P

T

A

B

13

11 12

14

11 12

14 16

14 16 18

16

16 19

D

9

HP S

S

H

H

trem bar

S

P

T

A

B

18

16 18 16 14

13

14

16

11

11

0

5 2



Reach For The Sky

Written by Gary Moore

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Solo

The mood of this piece is a powerful amalgam of hard rock and funk. The main riff is used as an accompaniment to the tune's solos, as well as its chorus. The intro solo is largely based on a C# minor pentatonic scale (C# E F# G# B) over both the C# and F# chords. This skillfully ambiguous harmonic commitment permits minor or major tonal ties against the F# chords. Notice the interesting rhythmical phrasing in bars 4 and 6—permutations of a triplet rhythm imposed on descending pentatonic lines. The serpentine scalar contour implying perfect fourths within the pentatonic scale (in bar 6) is a Gary Moore trademark.

Sheet music for the guitar solo of "Reach For The Sky" by Gary Moore. The music is written in C# minor (three sharps: F#, C#, G#) and 4/4 time. The solo is divided into two systems, each with a treble clef staff and a bass staff.

System 1:

- Chords: C#m, F#, C#m.
- Staff 1 (Treble): Notes include C#5, E5, F#5, G#5, B5. A wavy line indicates a bend.
- Staff 2 (Bass): Fret numbers 16, 4, 4, 2, 4, 0, 2, 0, 2, 4, 0. A wavy line indicates a bend.

System 2:

- Chords: C#m, F#, C#m.
- Staff 1 (Treble): Notes include C#5, E5, F#5, G#5, B5. A wavy line indicates a bend.
- Staff 2 (Bass): Fret numbers 10(21), 10(21), 10(21), 19, 17, 19, 10(21), 17, (19), 17, (18, 19), 17, 14, 12(14), 12(14). A wavy line indicates a bend.

Additional markings include "S" (Solo), "H" (Harmonics), "B" (Bend), "sweep" (sweep picking), and "slow bend".

F# C#m
 8va-

P P P S trem bar B B 3

T 9 12 9 11 (13) 9 11 9 9 11 9 11 9 11 9
 A
 B

F# A
 8va-

S B trem bar S

T 9 9 12 9 9 11 9 11 9 12 14 (16) 12 14
 A
 B

Outro Solo

The outro solo establishes A# (the major third of F#) as a principal tone and implies a strong movement from C#m to F#7 (or II to V)—a stereotypical funk harmony. Gary uses this crucial tone throughout the outro in a manner not unlike Steve Lukather's distinctive funk-rock moments (particularly in bars 4 and 18 through 20). Notice, too, the energetic use of C# minor pentatonic sequences (bars 5 through 7), ostinati (bar 15), trill (bar 16), bent double stops (bars 17 and 18) and the concluding chromatic run.

C#m F# C#m
 8va-

B B R B R B R B R B R B R P B 3 B 3

T 10 (21) 10 (21) (20) (21) (20) (21) (20) (21) 10 10 (21) 10 17 10 17 17 (19) 18
 A
 B

F#
8va-

C#m

F#

First system of guitar notation. The treble staff shows a melodic line with triplets and bends. The bass staff shows fret numbers for the T, A, and B strings. Chords and techniques are indicated below the staff.

Chords: F# (8va-), C#m, F#

Techniques: *hold bend*, *A A*

Fret numbers: 17 10 17 18 15 18, 11 (12) (12) (12) 11 (12) 11 (12), 11 (12) 11 19 9, 11 9 11 9 11 9 11

Second system of guitar notation. The treble staff shows a melodic line with bends and tremolos. The bass staff shows fret numbers for the T, A, and B strings. Chords and techniques are indicated below the staff.

Chords: C#m *loco*, A H, F# A H, C#m, F#

Techniques: *two w trem var*, *P*

Fret numbers: 11 9 11 9 11 9 7 9 (11) 9, 4 2 2 0 2 0, 2 2 2 2 2 2 2 0

Third system of guitar notation. The treble staff shows a melodic line with tremolos and bends. The bass staff shows fret numbers for the T, A, and B strings. Chords and techniques are indicated below the staff.

Chords: C#m, F#

Techniques: *sweep trem bar*, *trem bar*, *S*, *B R*, *A H*, *B B R P*, *S*

Fret numbers: 11 (12), 11 (13) 11 9 11 9 11

Fourth system of guitar notation. The treble staff shows a melodic line with bends and tremolos. The bass staff shows fret numbers for the T, A, and B strings. Chords and techniques are indicated below the staff.

Chords: F#, C#m

Techniques: *P*, *H*, *B*, *P*, *B*, *P*, *B*, *P*, *B*, *P*

Fret numbers: 11 11 11 9 11, 9 12 9 12 (14) 12 9 11 (12) 9 12 9 12 (14) 12 9 11 (12) 9 12 9

F#

 C_m

870-

6 6 6

P H P H P P H P H P P H P H P S

B hold bend-----

12 9 12 9 12 9 12 9 12 9 11 9 11 9 11 9 11

16 (17) 16 (17) 16 (17)

F#

21. a

 C_m

Com 8va-----

Musical notation for the guitar solo in "The Wind Cries Mary". The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The solo is marked with "B R P" (bend, release, pick) and "trem bar sweep B R P" (tremolo bar sweep, bend, release, pick). The fret numbers for the guitar are indicated below the staff.

F#

514

C#m

F#

81a

S

B

S

B R

trem bar

T

A

B

14 17 14 17 14 15

19 (21)

19

18 (19) 18 16 15 18 19 17 19

C#m

816

F#

 ~ 1000

Fade out

loco AH AH

dive w trem bar

14 17 14 18 14 15 16 15 14 15 12 16 15 14 13 12 18 15 14



Military Man

Words and Music by Philip Parris Lynott

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First Solo

This is a beautiful example of two diverse sides of Gary Moore's playing within a single composition. The first solo is very laid-back, and is accompanied by a mellow jazz/funk ballad groove. The solo melody decorates the simple but haunting chord progression (G Em Am C, or I vi II IV—a variation of the time-honored I vi II V). Gary's thoughtful use of space and time is ingratiating. He favors a soulful, vocal approach to string bending similar to the finer blues ballad outings of Jeff Beck or Michael Schenker. He highlights more exotic extended chord notes in the melody (particularly, major 7ths, minor 7ths, and 9ths). The judicious use of E minor pentatonic tonalities (with the occasional added tones, F# and C) forms a tight melodic foundation for this solo.

First Solo Musical Notation (Measures 1-4):

Chords: Gmaj7, Em7, Am7

Melody (Treble Clef):

Measure 1: G4 (b7), A4 (b7), B4 (b7), A4 (b7), G4 (b7)

Measure 2: F#4 (b7), E4 (b7), D4 (b7), C4 (b7), B3 (b7)

Measure 3: A3 (b7), G3 (b7), F#3 (b7), E3 (b7), D3 (b7)

Measure 4: C3 (b7), B2 (b7), A2 (b7), G2 (b7), F#2 (b7)

Bass (Bass Clef):

Measure 1: G2, B1, D1, F#1, A1

Measure 2: E1, G1, B1, D1, F#1

Measure 3: C1, E1, G1, B1, D1

Measure 4: F#1, A1, C2, E2, G2

Second Solo Musical Notation (Measures 5-8):

Chords: Cmaj7, Gmaj7, Em7

Melody (Treble Clef):

Measure 5: C4 (b7), D4 (b7), E4 (b7), F#4 (b7), G4 (b7)

Measure 6: A4 (b7), B4 (b7), C5 (b7), D5 (b7), E5 (b7)

Measure 7: F#5 (b7), G5 (b7), A5 (b7), B5 (b7), C6 (b7)

Measure 8: D6 (b7), E6 (b7), F#6 (b7), G6 (b7), A6 (b7)

Bass (Bass Clef):

Measure 5: C2, E2, G2, B2, D3

Measure 6: F#2, A2, C3, E3, G3

Measure 7: B2, D3, F#3, A3, C4

Measure 8: E3, G3, B3, D4, F#4

Am7 Cmaj7 Gmaj7

8va

B B B P B

trem bar H trem bar

T 14 (16) (17) 14 (16) 14 (16) 14 12 14 12 14 (16) 14

A

B

Em7 Am7

S B R P B B B

T 12 15 16 17 15 17 17 (19) 17 15 17 (19) 17 (20) 17 (19)

A

B

Cmaj7 Cmaj7 Em7

B B B B R

T 17 (19) 17 15 17 15 17 15 15 20 (22) 20 (22) 20 (22) 20 19 20 (20) 22 20

A

B

Am7 Cmaj7 Cmaj7

S S B B

T 20 21 20 20 20 22 (24) 22 (24) 22

A

B

Second Solo

The second solo, with a tonal center of E minor and a double-time tempo, is contrastingly angry and vicious. This mood is heightened with extreme vibrato bar effects (bars 1 through 8), tense string bending, up-tempo ostinato scale flurries (bar 15 and 16), arpeggios (bars 21 through 23), with a final forceful ensemble section in which Gary voices the theme in octaves. These octaves are played with deadened (or muted) strings in between the fretted ones. This helps to create textural thickness. Here, the percussive effect is heightened by amp distortion.

Em

trem. bar
extreme vibrato

T
A
B

4 2 5 4 2 5

Am

trem. bar

G

3ve Harmonics

F#5

trem. bar
wobble

T
A
B

3 3 5 5 5 3

Em

8va

B R B R B B R B R B

T
A
B

15 (17) 12 15 14 (16) 14 12 14 (16) 15 (16) 14 (15) (16) (15) (16) (16) (16) 14 (16)

Release to 1/2 step bend

81a - A.n loco

B A n P S H

T
A
B

14 12 14 14 (16) 14 12 14 12 12 12 12 12 14 12 (5) 7 7 (7)

Am

R P P H H P H P P P H

I A B 14 12 14 12 7 9 9 7 9 7 8 7 8 7 8 7 9

6

H H P H P H P H P B

T 8 10 7 8 7 (10) 8 10 8 12 8 10 8 12 8 10 10 12 10 14 10 12 10 12 10 14 10 12 15 (17)

A

B

trem bar

F#5 Em

S S S

T 15 15 15 15 16 14 14 14 14 14 14 14 14 14 14

A 18 18 18 18 18 14 14 14 14 14 14 14 14 14 14

B 17

Am

S S

T 15 15 15 15 14 14 14 14 12 12 12 15 15 15 15 15

A 18 18 18 18 14 14 14 14 12 12 12 18 18 18 18 18

B

G

slow bend

F#5 Em loco

S B S S

T 14 14 14 14 14 20 (22) 9 9 9 9 9 9 9 9

A 14 14 14 14 14 20 (22) (H H H H) (H H H H)

B 9 9 9 9 9 9 9 9

*(Snag strings for noise)

Still In Love With You

Words and Music by Philip Parris Lynott

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Solo

Gary Moore's solo statements in this pop/jazz/funk setting again serve as excellent examples of advanced improvisational techniques. The first solo features Gary playing over the changes (Am7 Dm7 G Cmaj7) with a rock/blues-meets-jazz attitude. He emphasizes bends, slides, and ghosted and staccato notes to create a moving piece of guitar invention. Note the motivic imitations of rhythm and melodic shape in different registers (compare bar 1 with bar 10), and the use of extended chord tones as melody notes.

Am7

Dm7

G

Cmaj7

R P B B

R S S B S

H P B B R S sweep H P

7 8 7 8 6 (10) 6 (10) 8

15 13 15 13 12 15 13 12 13

The image displays a guitar solo for the song 'Still In Love With You' by Philip Parris Lynott. The solo is written in 4/4 time and consists of 10 measures. The first measure is in the key of A minor (Am7), the second measure is in the key of D minor (Dm7), the third measure is in the key of G major (G), and the fourth measure is in the key of C major (Cmaj7). The solo is written for a guitar with a standard tuning (E A B). The notation includes various techniques such as bends, slides, and ghosted notes. The first measure features a series of eighth notes and a bend on the B string. The second measure features a series of eighth notes and a bend on the B string. The third measure features a series of eighth notes and a bend on the B string. The fourth measure features a series of eighth notes and a bend on the B string. The fifth measure features a series of eighth notes and a bend on the B string. The sixth measure features a series of eighth notes and a bend on the B string. The seventh measure features a series of eighth notes and a bend on the B string. The eighth measure features a series of eighth notes and a bend on the B string. The ninth measure features a series of eighth notes and a bend on the B string. The tenth measure features a series of eighth notes and a bend on the B string. The notation is written in a standard guitar notation style, with a treble clef and a key signature of one flat. The solo is written for a guitar with a standard tuning (E A B). The notation includes various techniques such as bends, slides, and ghosted notes. The first measure features a series of eighth notes and a bend on the B string. The second measure features a series of eighth notes and a bend on the B string. The third measure features a series of eighth notes and a bend on the B string. The fourth measure features a series of eighth notes and a bend on the B string. The fifth measure features a series of eighth notes and a bend on the B string. The sixth measure features a series of eighth notes and a bend on the B string. The seventh measure features a series of eighth notes and a bend on the B string. The eighth measure features a series of eighth notes and a bend on the B string. The ninth measure features a series of eighth notes and a bend on the B string. The tenth measure features a series of eighth notes and a bend on the B string.

8va-----

Am7

Dm7

8va-----

loco

B B S S B B

T 15(17) 15(17) 5 10 10 12 13 15 15(17) 15(18)

A

B

8va-----

F G G F G G

S B B B R P S S

T 15 20 (22) 17 20 20 20 (22) 20(22) 20 17 20 20 17 15 17

A

B

Cmaj7

8va-----

loco

B R P H P (Muted-----) H P (Muted→lift mute)

T 17 (19) 17 15 17 15 15 17 12 13 10 12 9 10 9 12 10 12 9 10 12 12 10 12 9 10 12

A

B

Am7

8va-----

Dm7

B S S 3 P 3 B S

T 12 (14) 9 14 13 12 15 12 13 13 (15) 15 13

A

B

G *8va* Trill Cmaj7 Trill D/C Trill

HP Trill HP Trill HP Trill S S 3

T 12 13 12 10 12 10 8 10 8 8 13 12

A

B

Am7 *8va* Dm7

B B S B R P B R S

hold bend

T 15 (17) 15 15 (17) 15 (17) (17) 15 13 10 (15) 13

A

B

F G *8va* G Cmaj7 Fmaj7

B B B B R

T 22 (24) 22 (24) 22 (24) 22 20 19 20 20 (22) 20 (22) 20

A

B

Am7 *8va* D(add4)/A Am7 loco Dm7

P S B S B B R P

T 17 17 (18) 17 15 12 (13) 12 12 (13) 12 10

A

B

slow release

Outro Solo

The outro solo elaborates on and develops themes introduced in the first solo in a compositional, yet free, approach. There is a loose and emotional feel throughout which suggests a modern blues influence. The chord changes (Dm7 Em7 Fmaj7 Em7) are momentarily reminiscent of Larry Carlton's playing ("Room 335" and "Kid Charlemagne"), as is the pedal tone lick in bar 22. Note the use of pentatonic and diatonic scales in combination over the funky vamp of Cmaj7 to Fmaj 7 (bars 18 through 21, 26, and 28 through 29). Also note the rhythmic diversity throughout this solo and the gathering momentum created by the rolling arpeggios in the fadeout (Em7 over Cmaj7 and Cmaj over Fmaj7—a well known jazz substitution).

Am7 D(add4)/A

B B S

5 7 (9) 7 5 8 8 (10) 8 7 6

Dm7

B R P B B B B

7 (9) 7 5 7 4 5 7 7 (9) 7 (9) 10 7 (10) 7 (10)

Em7

B R S Muted S

7 (10) 7 3 3 5 5 7 5

Fmaj7 Em7

S P S

3

T A B

5 7 7 5 4 5 5 14 12

Fmaj7 Em7

S H P S B B B R

3 3 3 3 3

3

T A B

12 13 13 16 13 15 13 12 12 13 15 12 15 16 (17) 16 (17) 15 (17) 15

Fmaj7 (Funk Groove) Cmaj7 Fmaj7

B R B S B

3

T A B

15 (17) 15 13 14 15 16 (17) 13 15 5 8 5 8 6 (10) 5 7

Cmaj7 Fmaj7

B hold bend* R P B B hold bend

T A B

7 (9) (9) 7 5 7 7 (9) 5 5 6 (10)

(*slight release)

Cmaj7 Fmaj7

R B R (Muted-----) H P S P

T (10) 8 8 7 (9) 7 5 7 5 7 7 5 4 5 7 7 5 7 5 3 5 6

A

B

Cmaj7 Fmaj7

H P S B B

T 5 7 5 7 4 5 4 5 5 5 7 (9) 5 5 6 (10) 8 7 5

A

B 7 5 7 7 5 7 4 5 4 5 7 7 7 (9) 5 5 6 (10) 8 7 5

Cmaj7 Fmaj7
8va-----

B B S S

T 8 8 7 (9) 7 5 7 (9) 7 12 13 12 13 12 15 12 13 12

A

B

Cmaj7 Fmaj7
8va-----

B B B hold bend R P H B

T 13 (15) 13 (15) 13 (15) (15) 15 (12) 13 13 13 12 12 12 13 15 15 16 (17)

A

B

Cmaj7 8va----- Fmaj7

B S S B R P H P S 3

Cmaj7 8va----- Fmaj7

Begin fade

B hold bend R B P P B P B P B P P P H P P

Cmaj7 8va----- Fmaj7

H P H H H H B B B B B B S B

Cmaj7 8va----- Fmaj7

Fade out

P P P P P P P P P P